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Volume 21

HEINRICH PFITZNER

THE ART OF PEDALLING

FOR THE ORGAN

Price, $1.00, net

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SCHIRMER'S SCHOLASTIC SERIES
VOLUME 21

HEINRICH PFITZNER

THE ART OF PEDALLING

FOR THE ORGAN

G. SCHIRMER, INC., NEW YORK

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DIRECTIONS TO THE STUDENT

A. GENERAL

(1) Read each exercise, and commit it to memory, before beginning practice.

(2) Practice with each foot alone, before trying both together.

(3) Practice very slowly, until you have acquired perfect security and ease; then take the tempo a little faster. Gradually increase in this way, until you can play at the highest possible speed with perfect security.

B. TECHNICAL

Let your watchword be "Elasticity and Accuracy (*Preparation*)." These two requisites are acquired by the following method of practice:

(1) Sit firmly, but easily, on the bench, the body erect and quiet, without any swaying. (Don't steady yourself by holding on to the bench, or to any part of the keydesk, with your hands!) The legs should hang easily and loosely, without any feeling of weight in them.

Exercise. Fold arms upon chest, and slightly raise the lower limbs so that the feet cannot touch the pedals; then lean the body over toward the left, with a slow movement, as far as possible without losing your firm seat on the bench, and remain in this position for a few moments; now swing slowly back in the opposite direction until the body leans as far over to the right as it did to the left, and remain in this position as before. Swing back again, and repeat this exercise as long as you can stand it. From time to time the movements may be taken faster.

(2) The pedal-key must not be struck by a movement of the entire leg, or from the knee down, but *from the ankle-joint* exclusively. This ankle-motion is not the same in all cases, but changes with the position of the whole limb. For instance, in the middle of the pedalboard the sole of the foot falls flat on the key, so that the ankle-joint works vertically up and down; but the further the right foot moves to the right, or the left foot to the left, the more the foot has to be turned inward, thus making the ankle-joint work more and more sideways, while the foot strikes the keys more and more with the inner edge of the sole. Contrariwise, the further the right foot moves to the left, or the left foot to the right, the more the foot has to be turned outward, the foot striking the keys more and more with the outer edge of the sole.

(3) In order to be elastic and accurate, every movement must be

Properly prepared;
Prompt in starting;
Swift in execution.

Only when these three conditions are complied with, can an absolutely fluent and reliable technique be acquired, because only by this means will the player obtain perfect control over his movements; only then will the movements become sure and steady, without any jerkiness or stiffness in pressure; and only then will joints and muscles reach their full development in elasticity and strength and, consequently, in endurance and independence of each other.

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Art of Pedalling

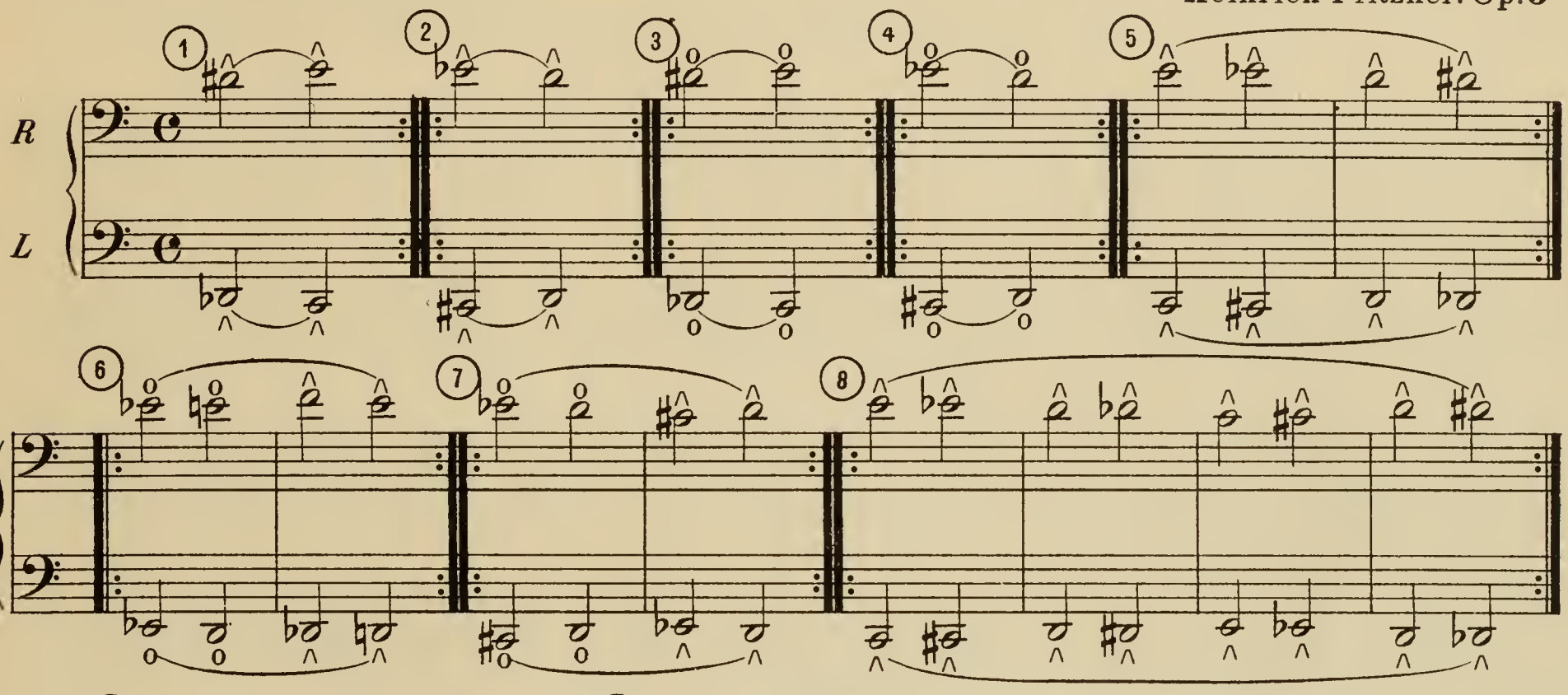
Part I

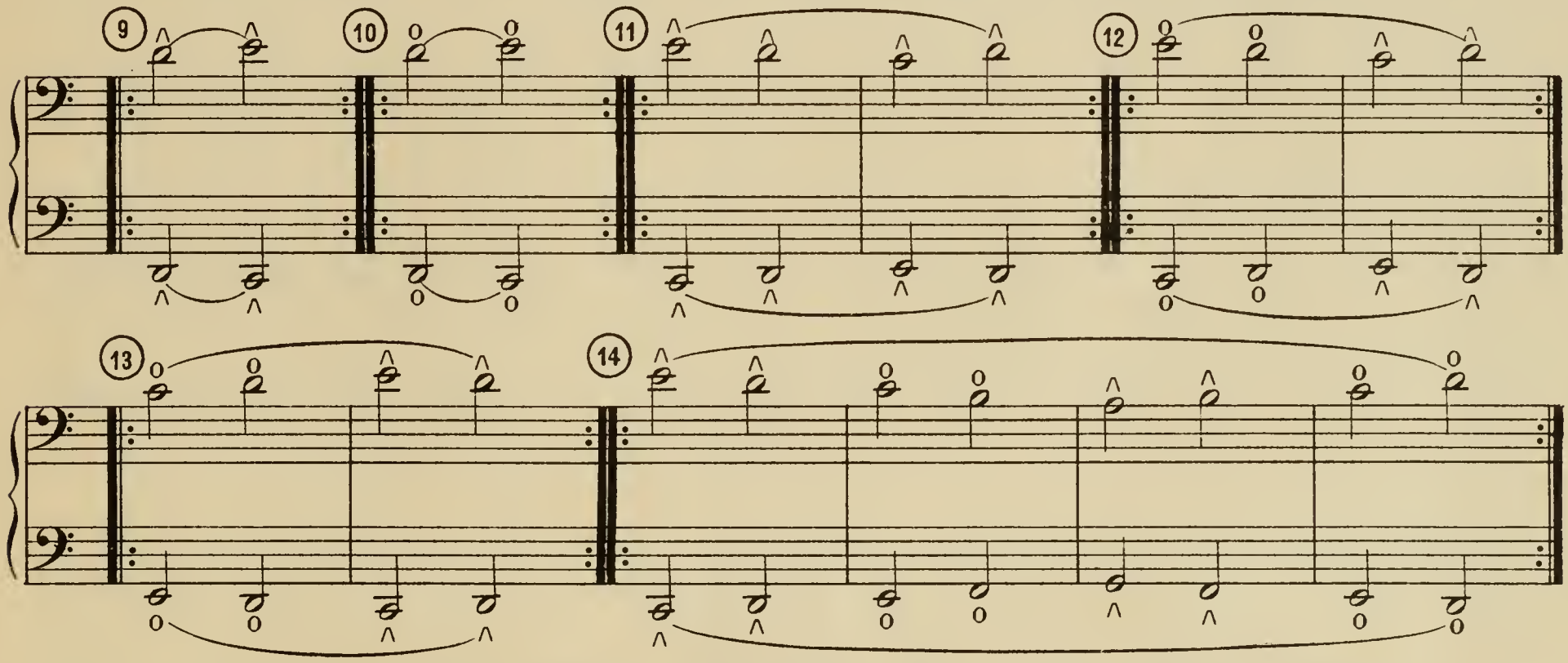
Legato with Each Foot

A. Gliding from Key to Key, with Heel or Toe

N. B. Practise each exercise at first with each foot alone. Exert no pressure from the knee; use only the strength of the foot (ankle-joint).

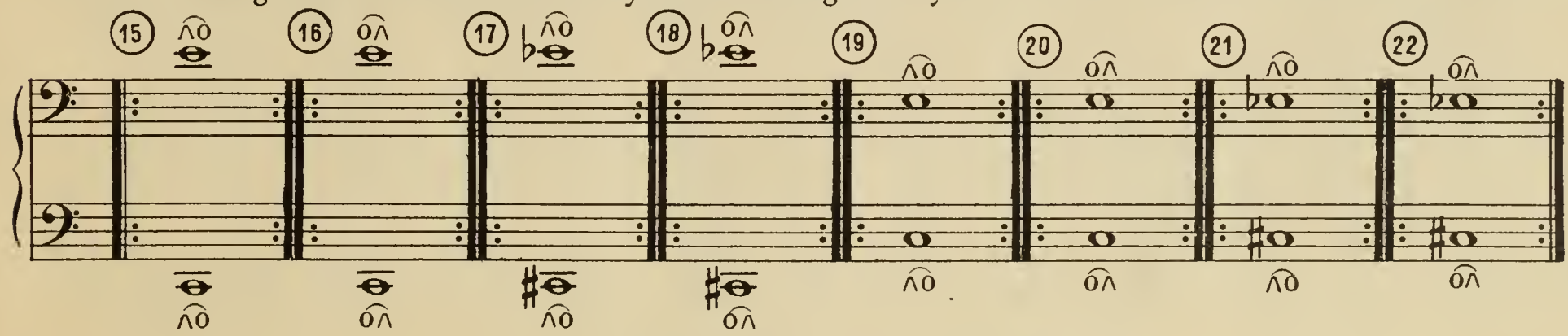
Heinrich Pfitzner. Op. 5





B. Silent Change from Heel to Toe, and vice versa, on One and the Same Key

N. B. The change must be effected directly after striking the key.



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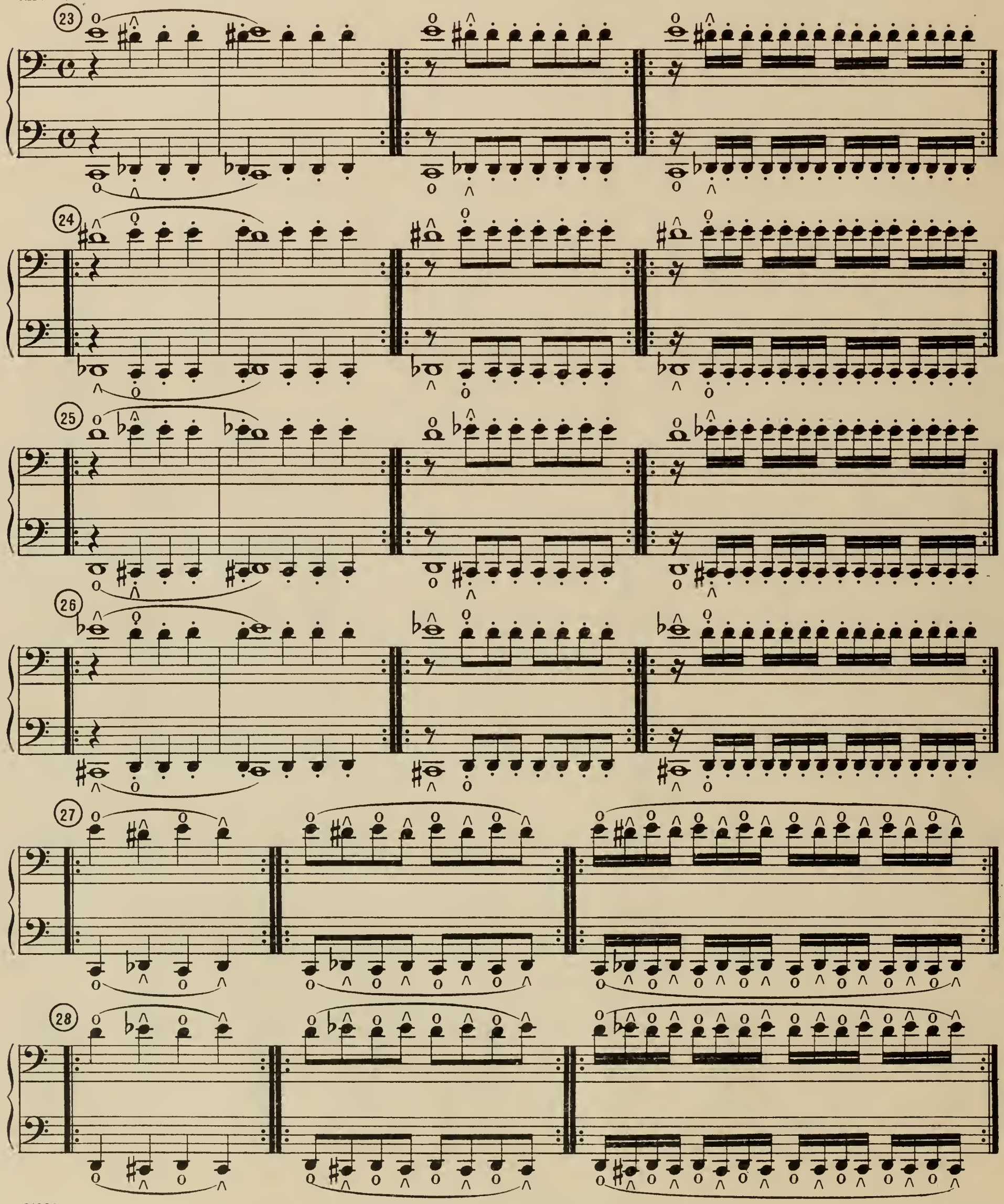
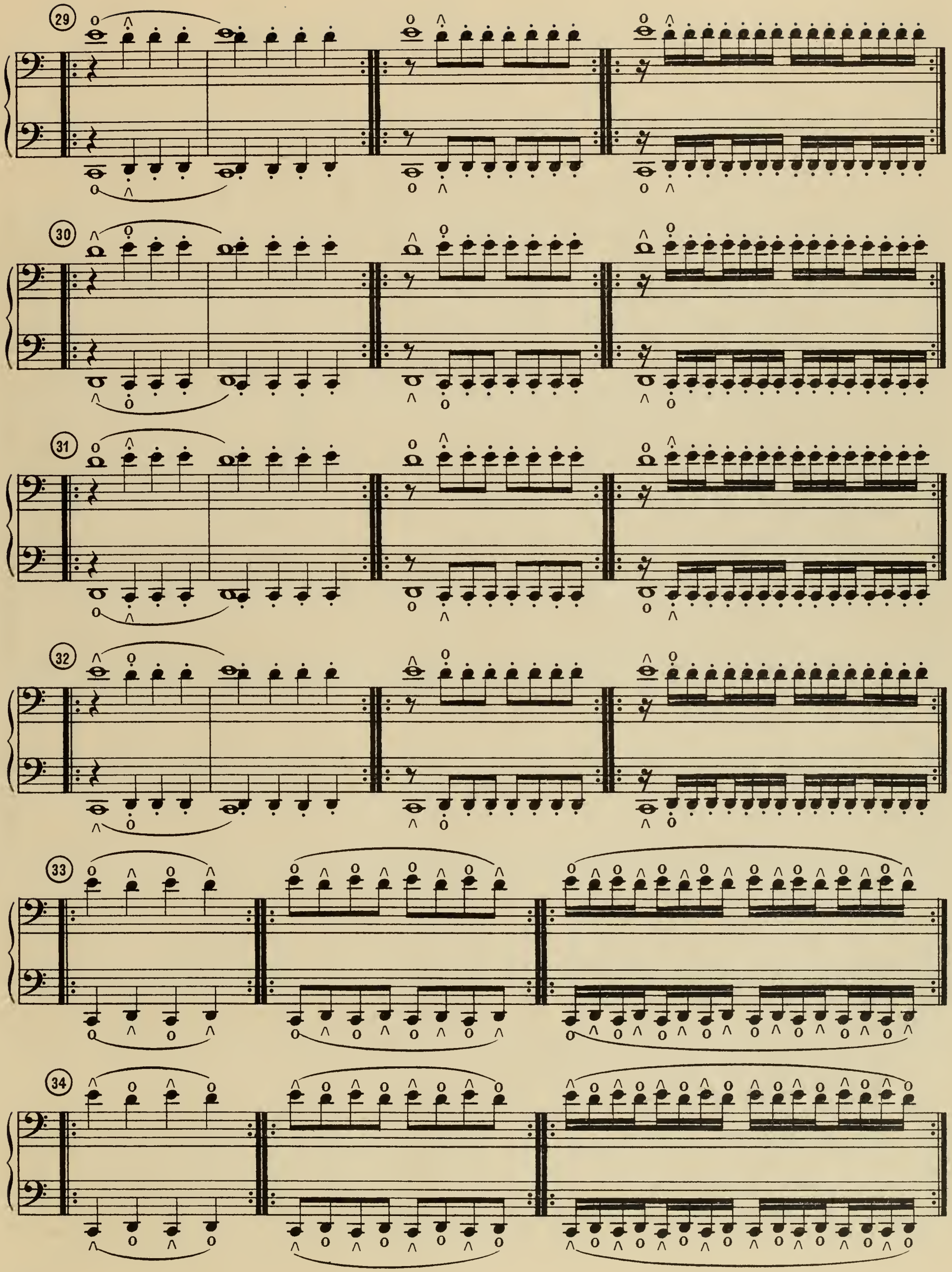
C. Legato with Heel and Toe in Alternation

(1) In Major and Minor Seconds

N. B. Make the ankle-movements as full as possible. The instant you strike a key with either end of the foot, raise the other end, by a quick movement from the ankle, as high as possible, hold the foot motionless in this posture till the next note is to be played, and then bring toe or heel (as the case may be) down upon the key with a prompt, rapid and elastic movement.

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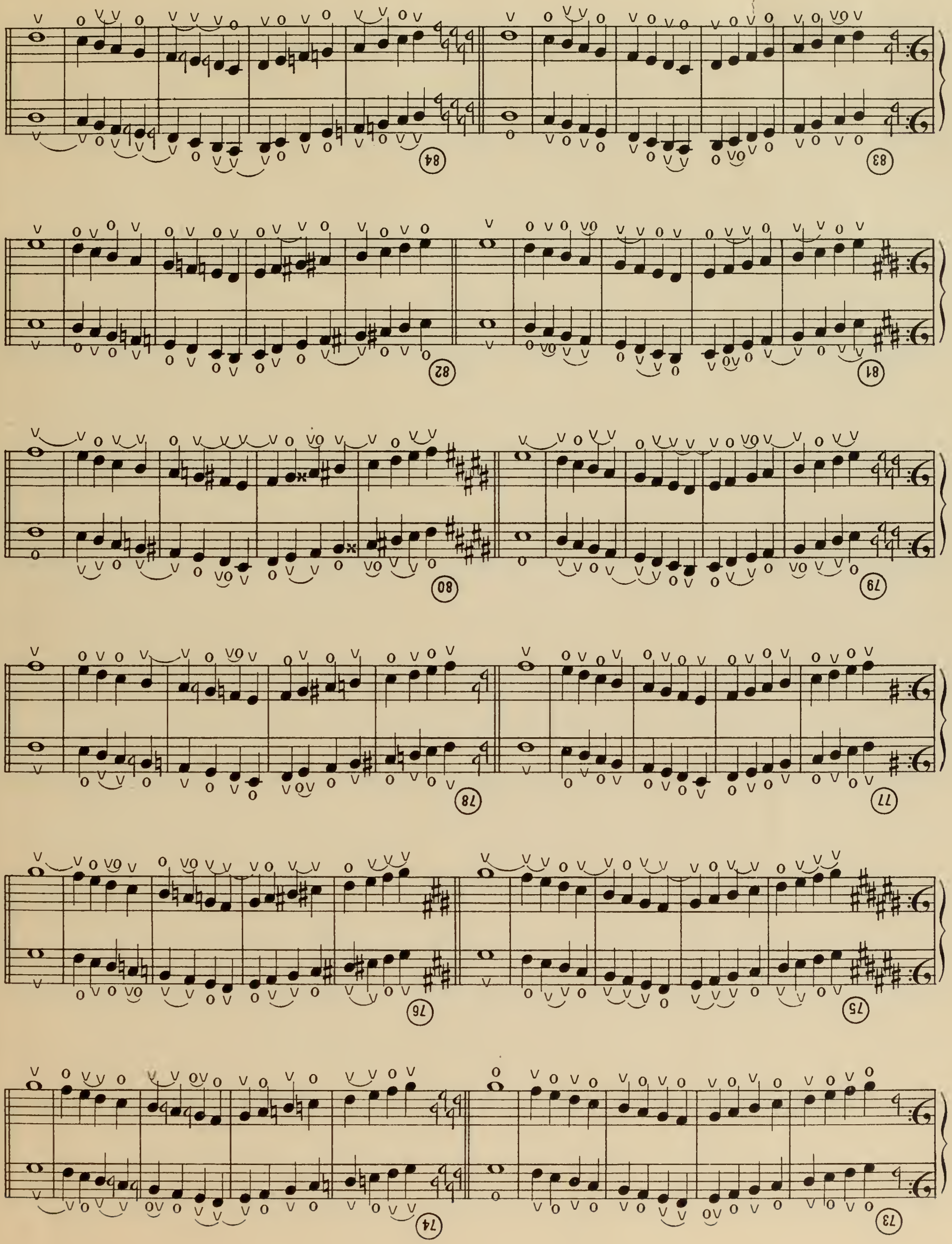
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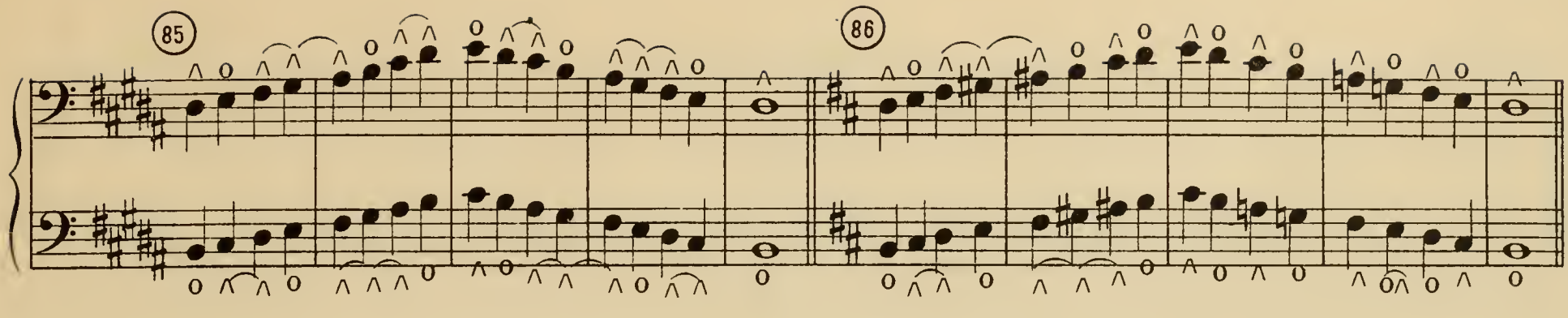
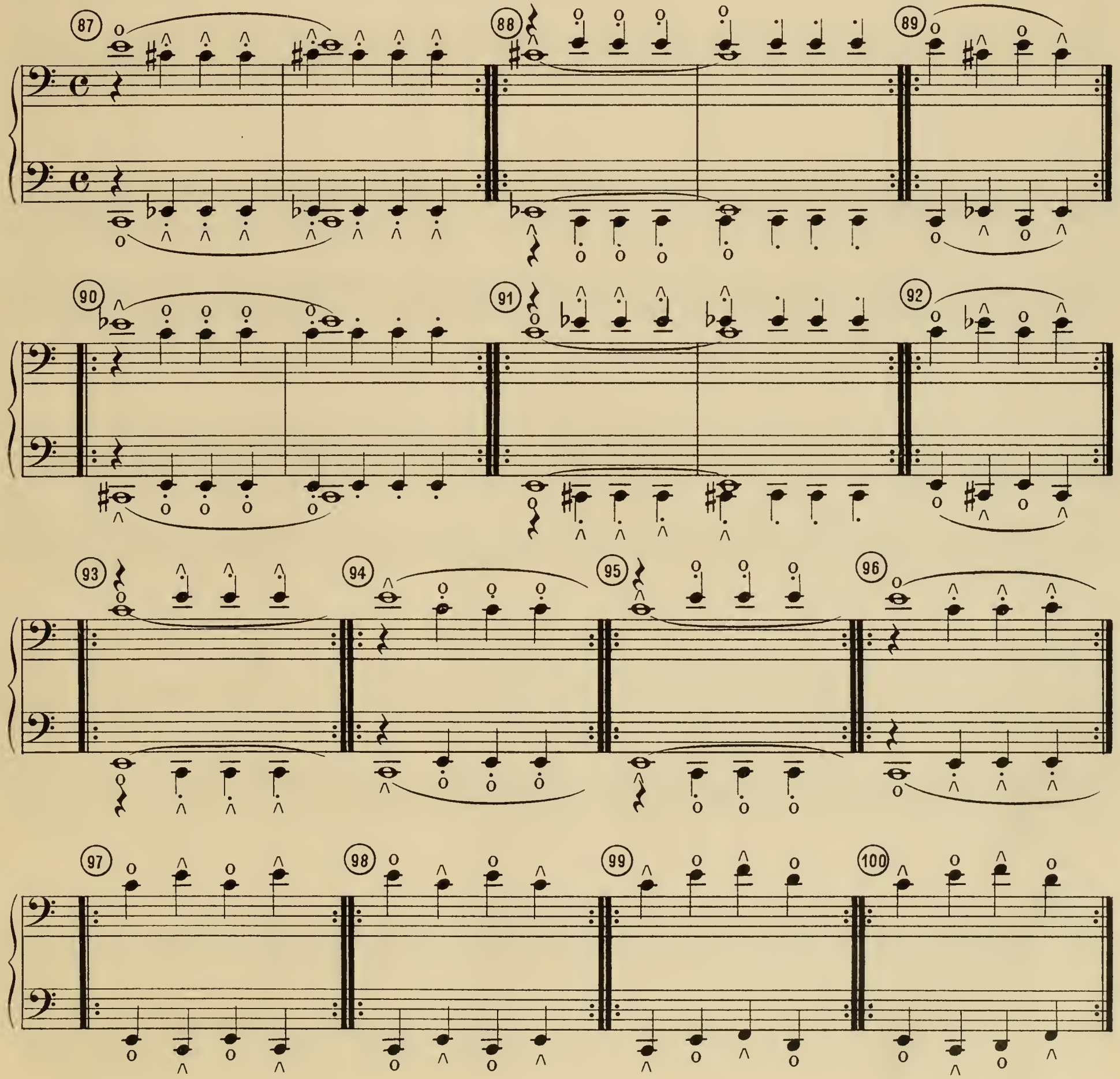


(2) In Wider Intervals



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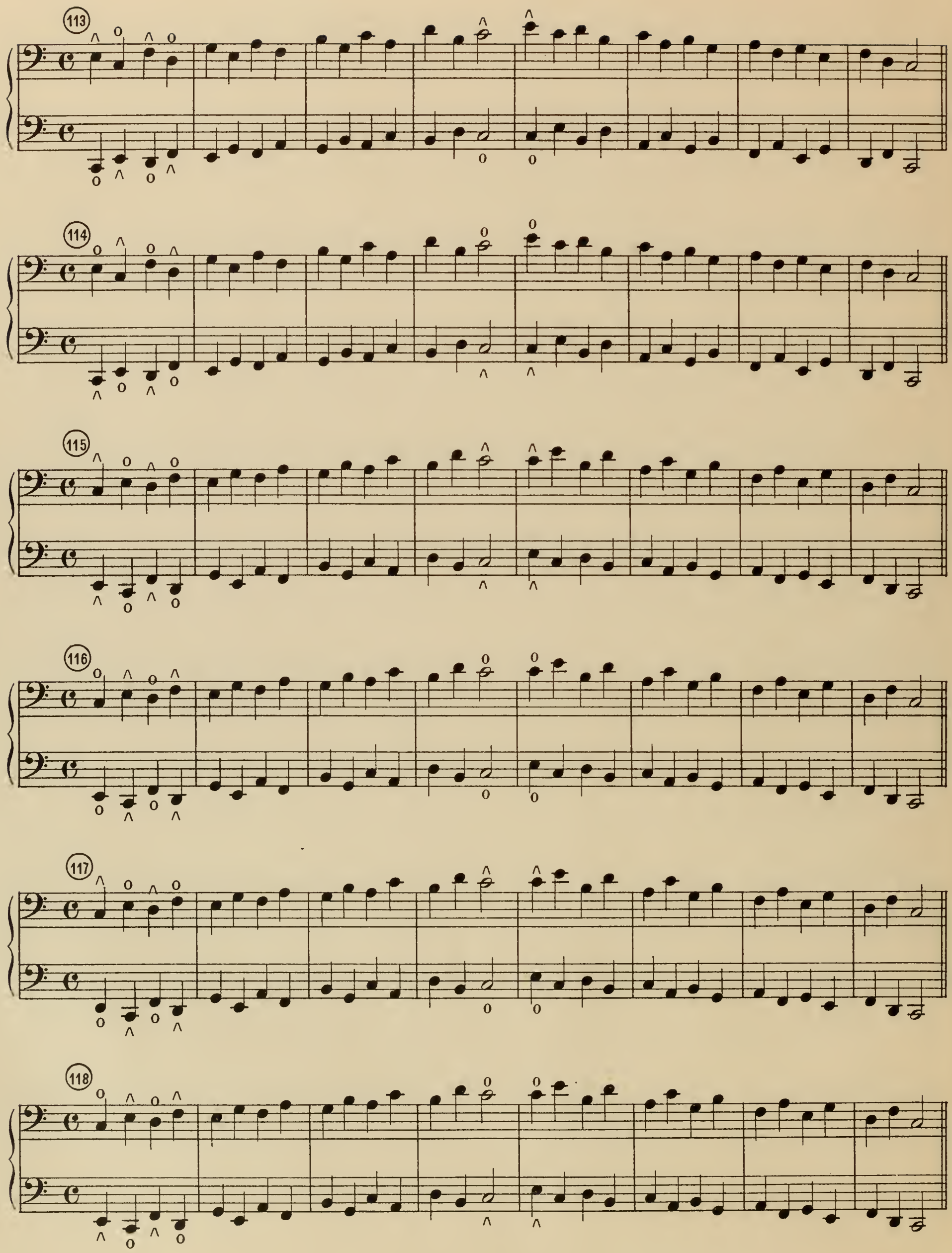
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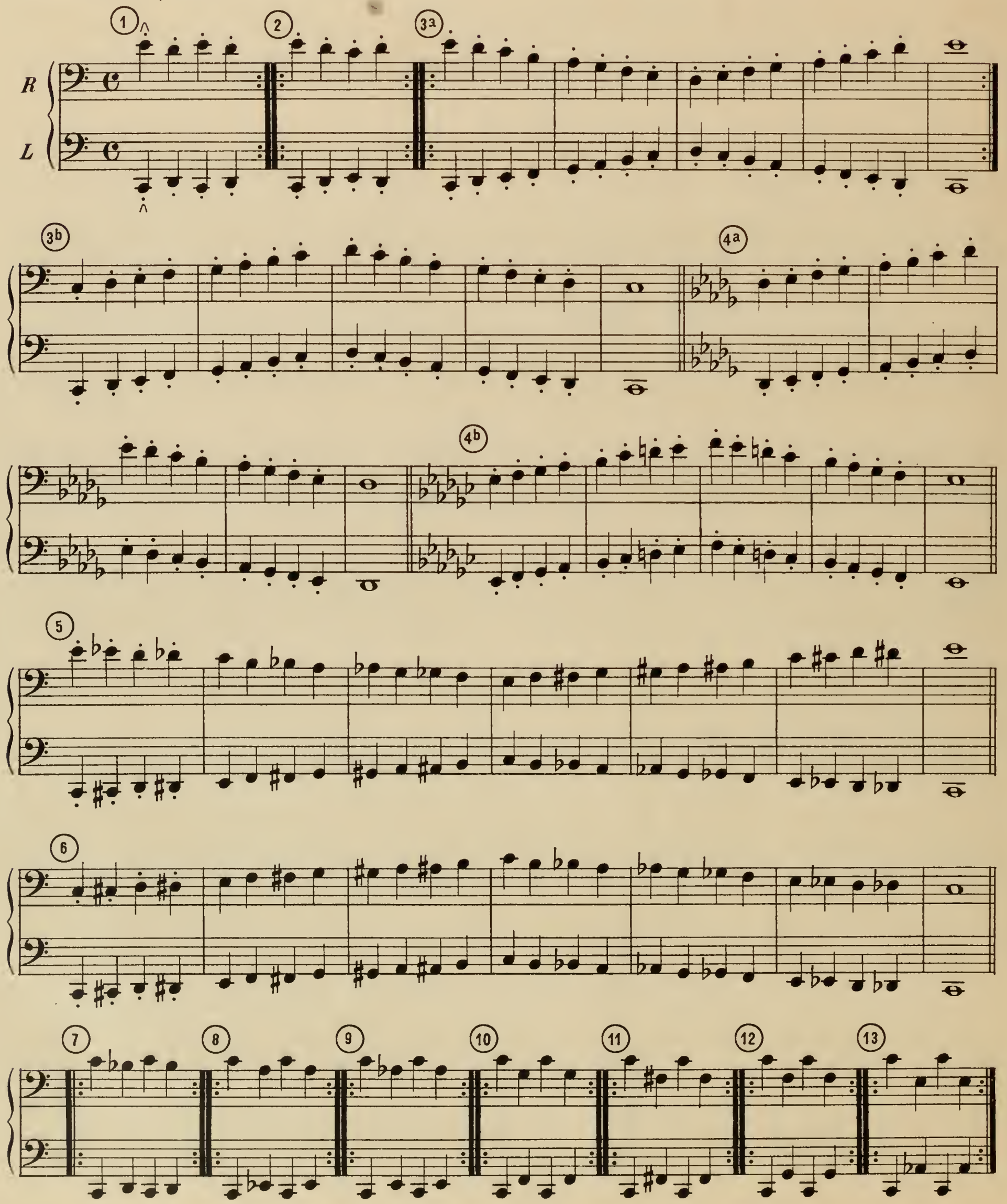
Part II

Staccato with Each Foot (**Toe**)

N. B. Each exercise at first with each foot alone. No pressure from knee; movement only from *ankle*; strict *preparation*; and *short* touch from **toe**.



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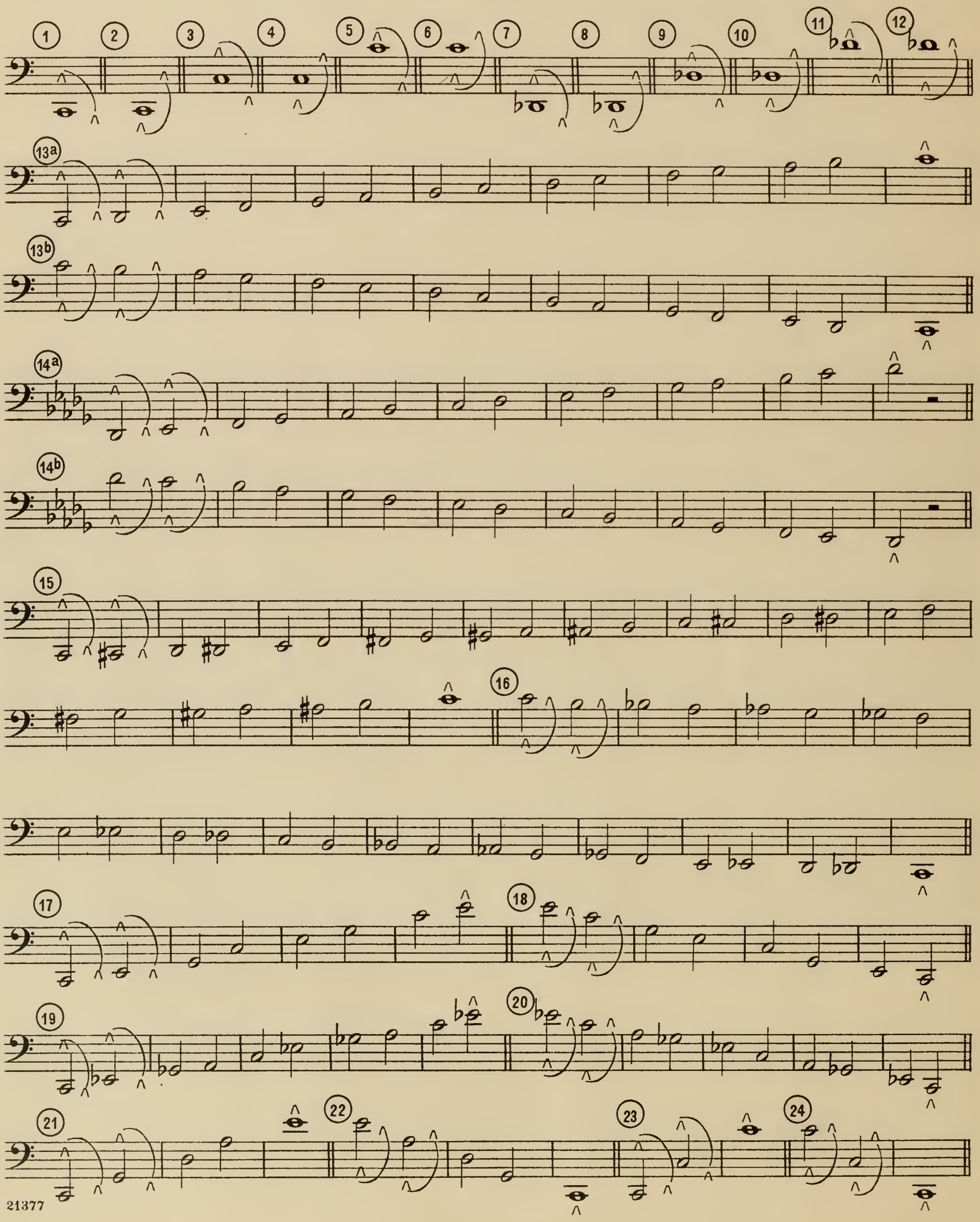
Part III

Both Feet in Alternation

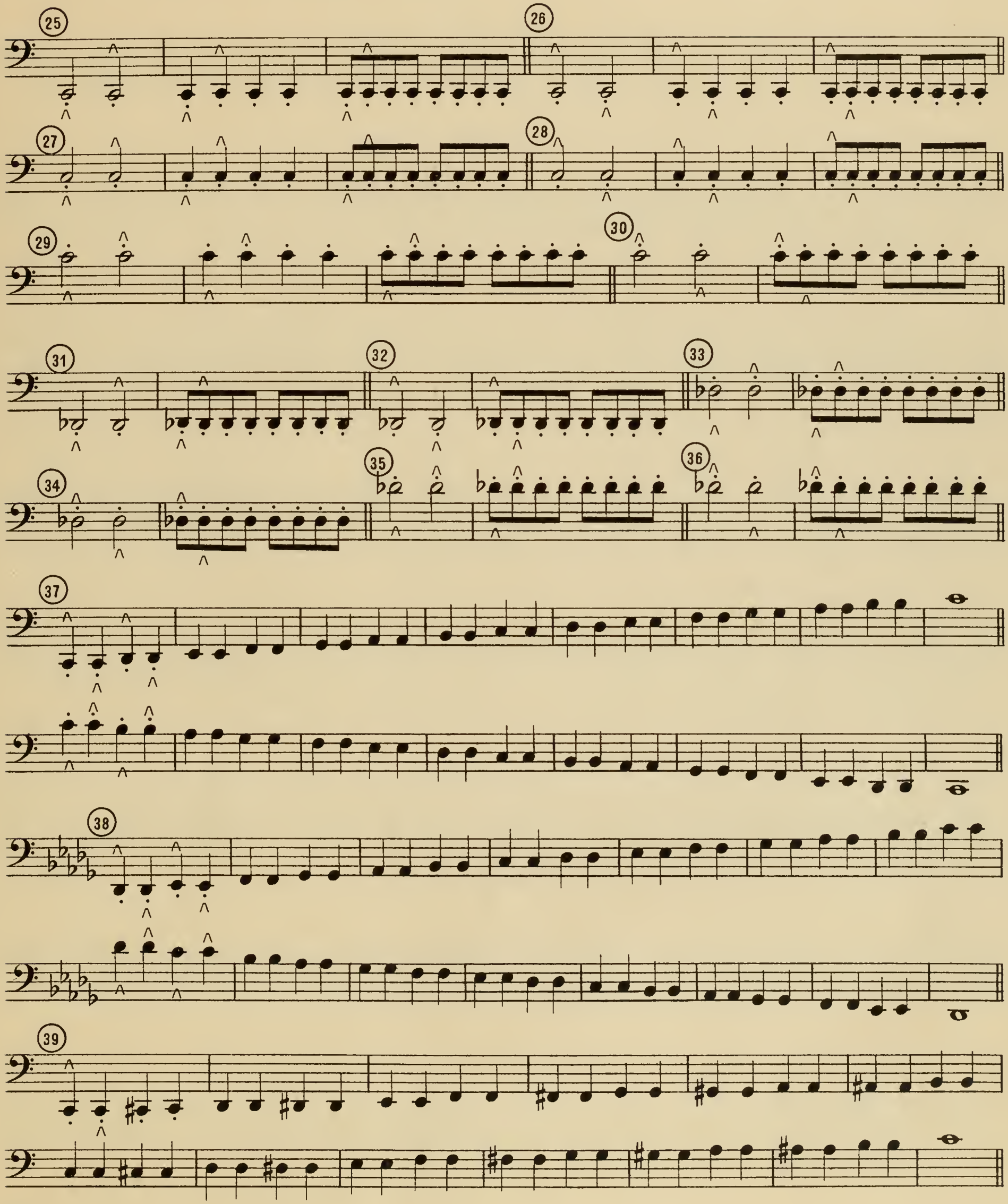
A. Silent Change of Feet (from Toe to Toe)

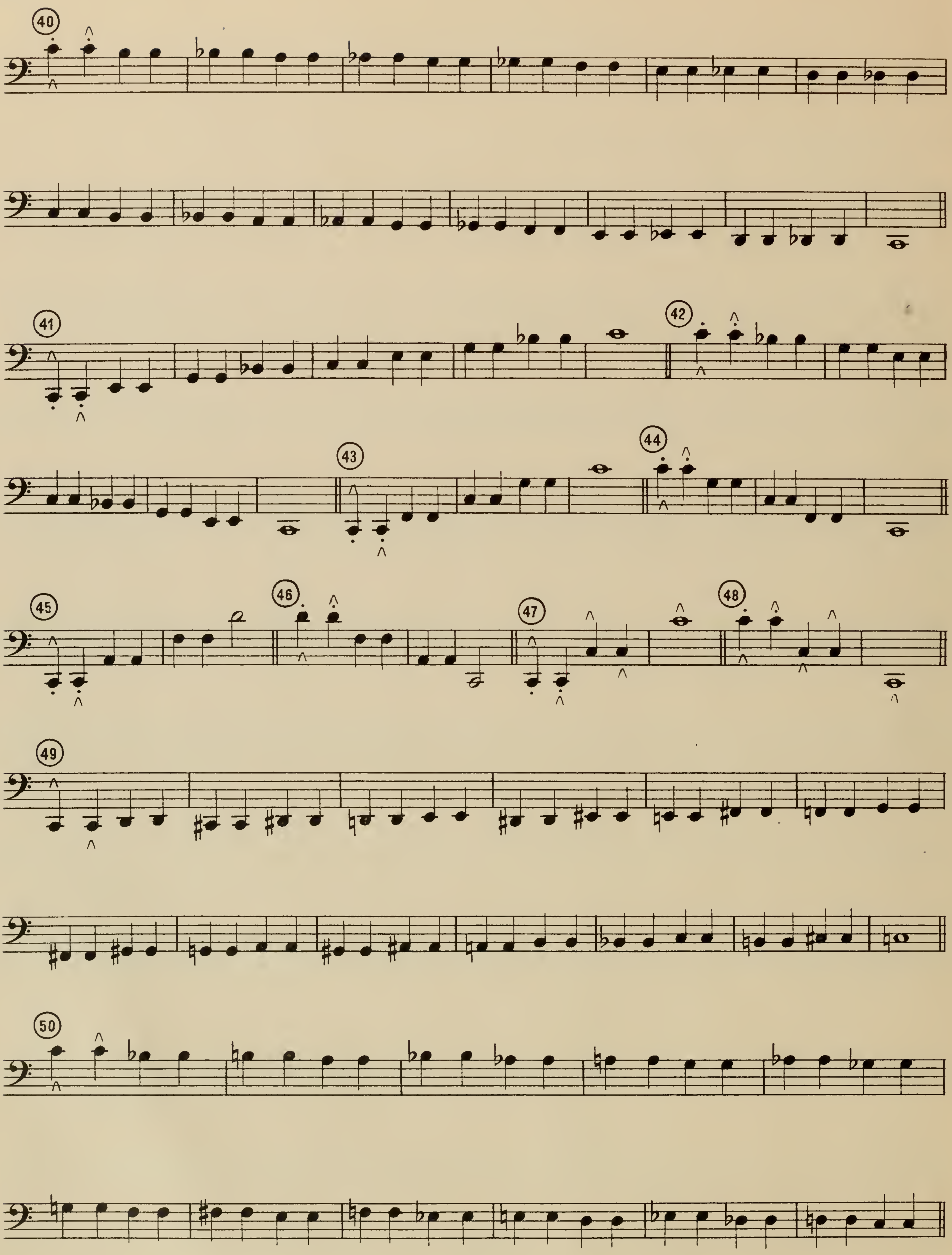
N. B. Change must be effected instantly after striking key.



B. Tremolo (from Toe to Toe)

N. B. Short touch and instant preparation.

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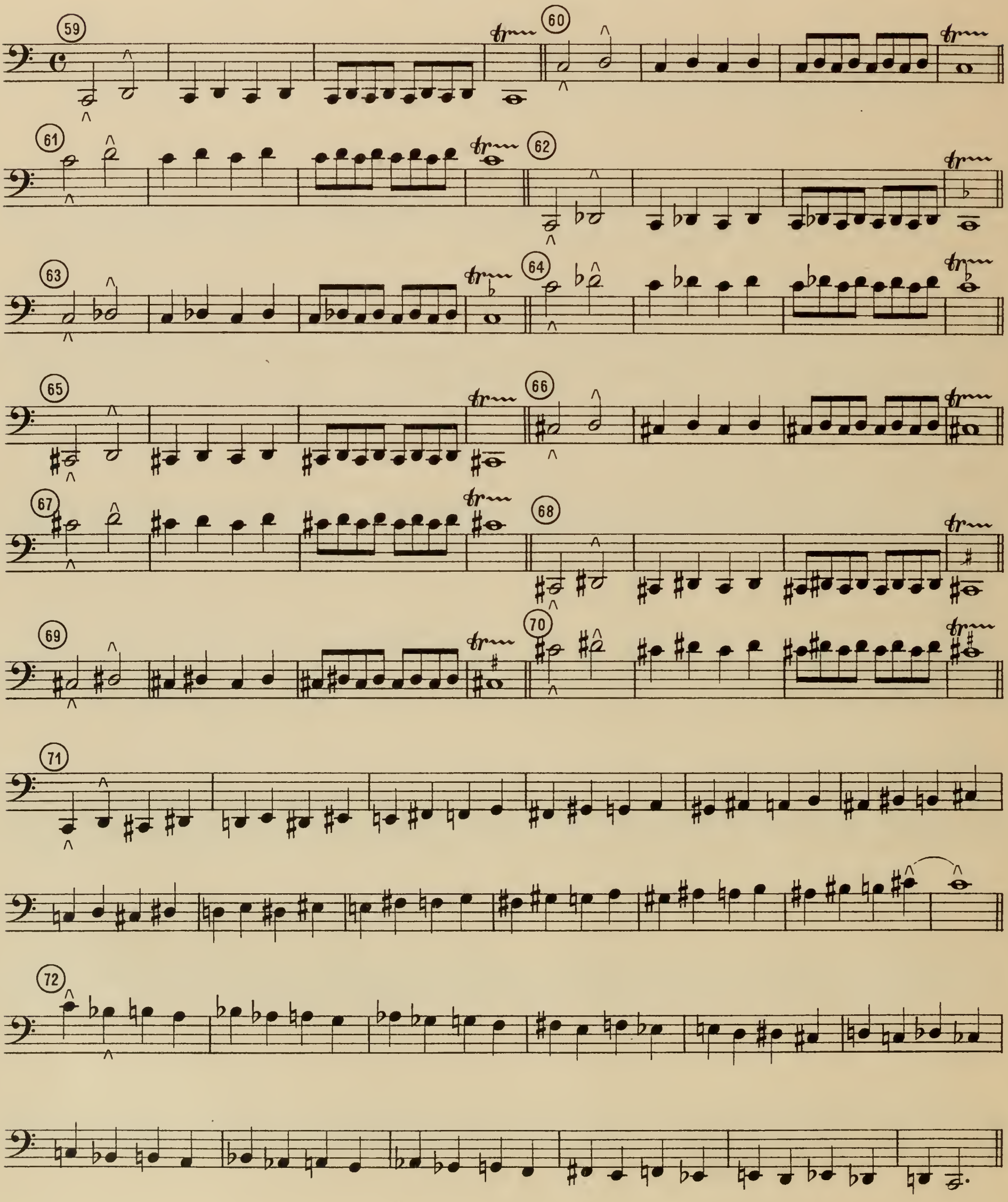
C. Ordinary Alternation of the Feet

N. B. Each exercise to be practised *(a)* Legato, *(b)* Staccato. (Always look out for careful preparation!)



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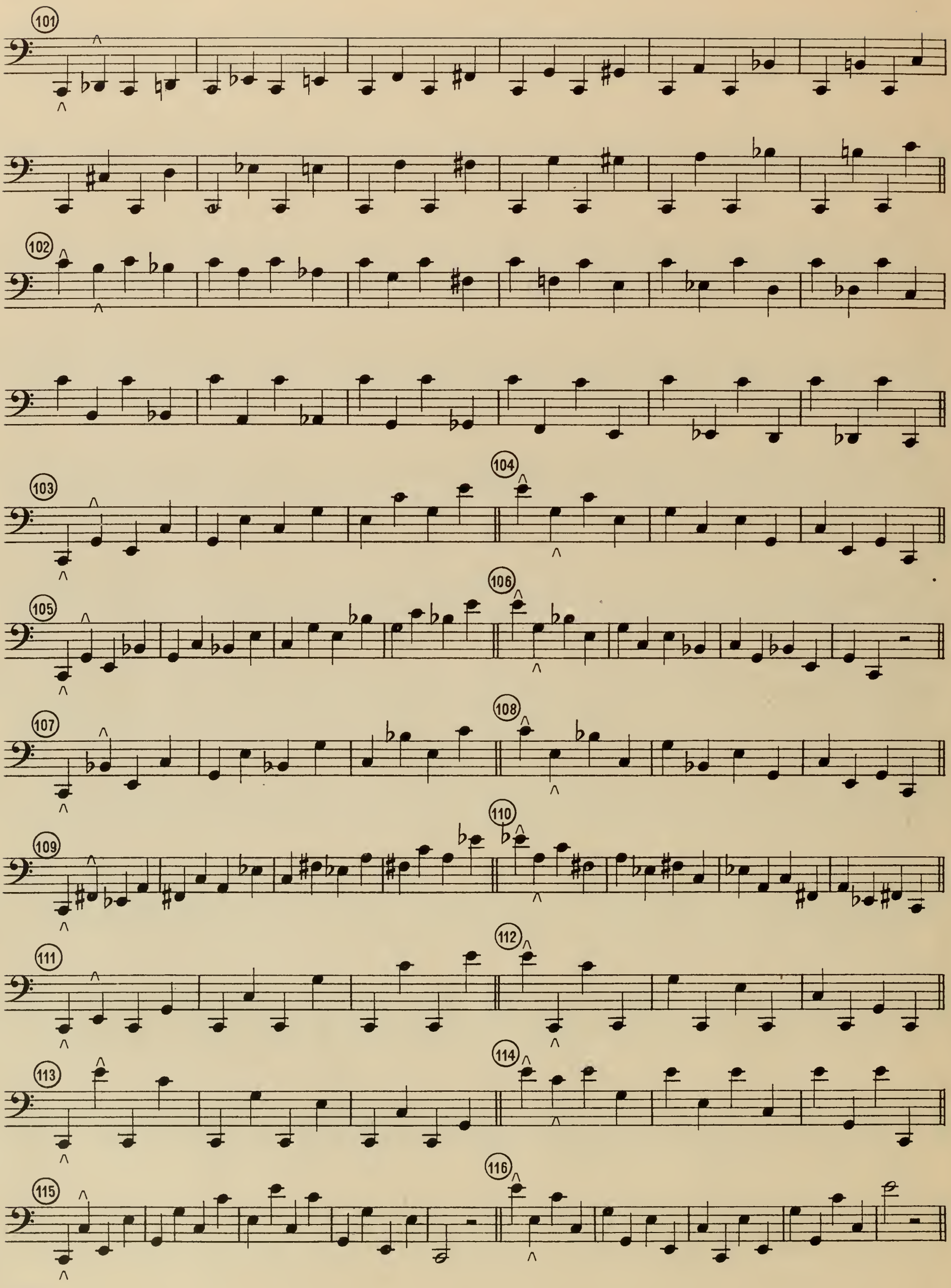
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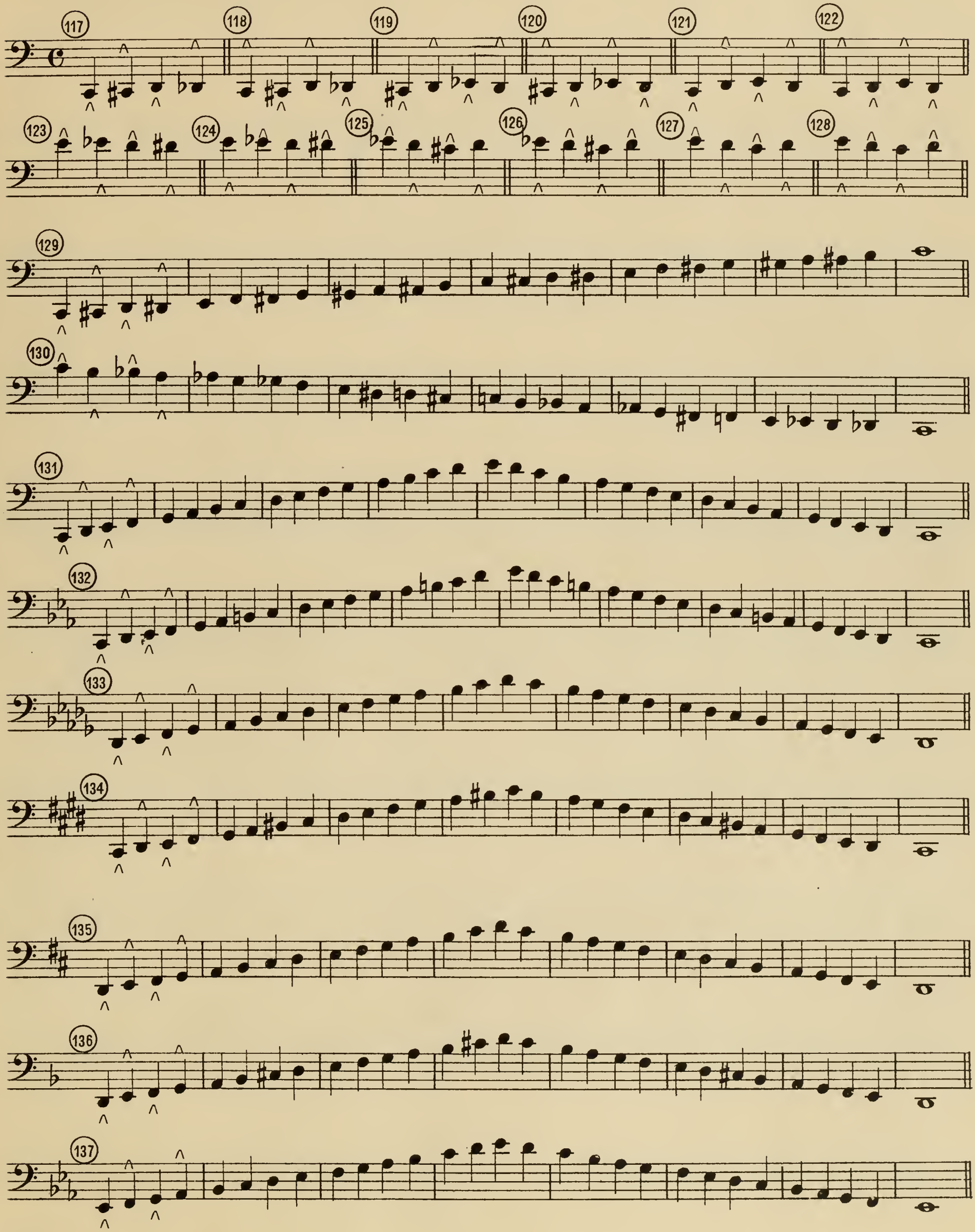
D. Crossing the Feet

(1) In Stepwise Progression

N. B. Each exercise is to be played *(a)* Legato, *(b)* Staccato. (Look out for careful preparation!)



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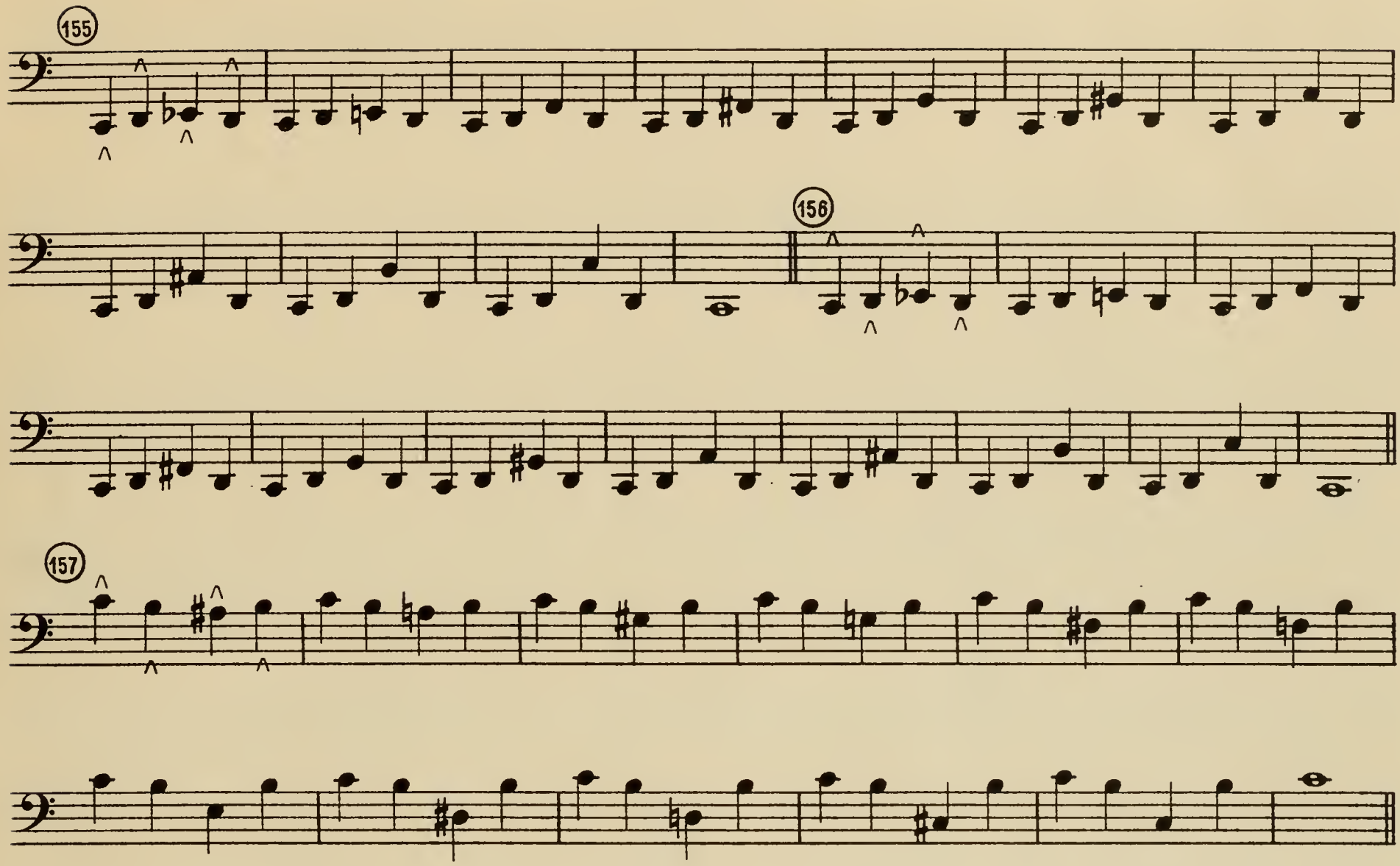

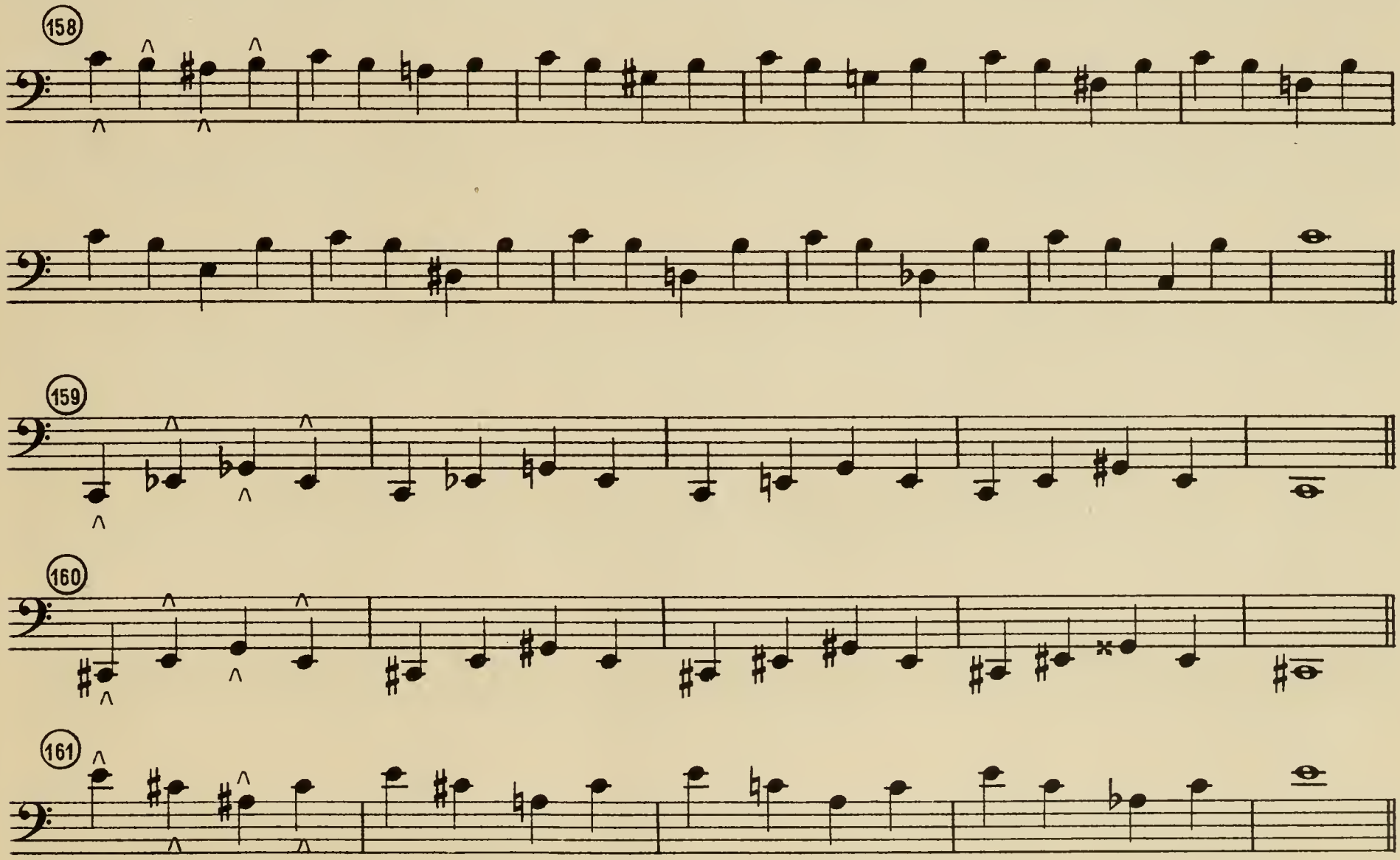

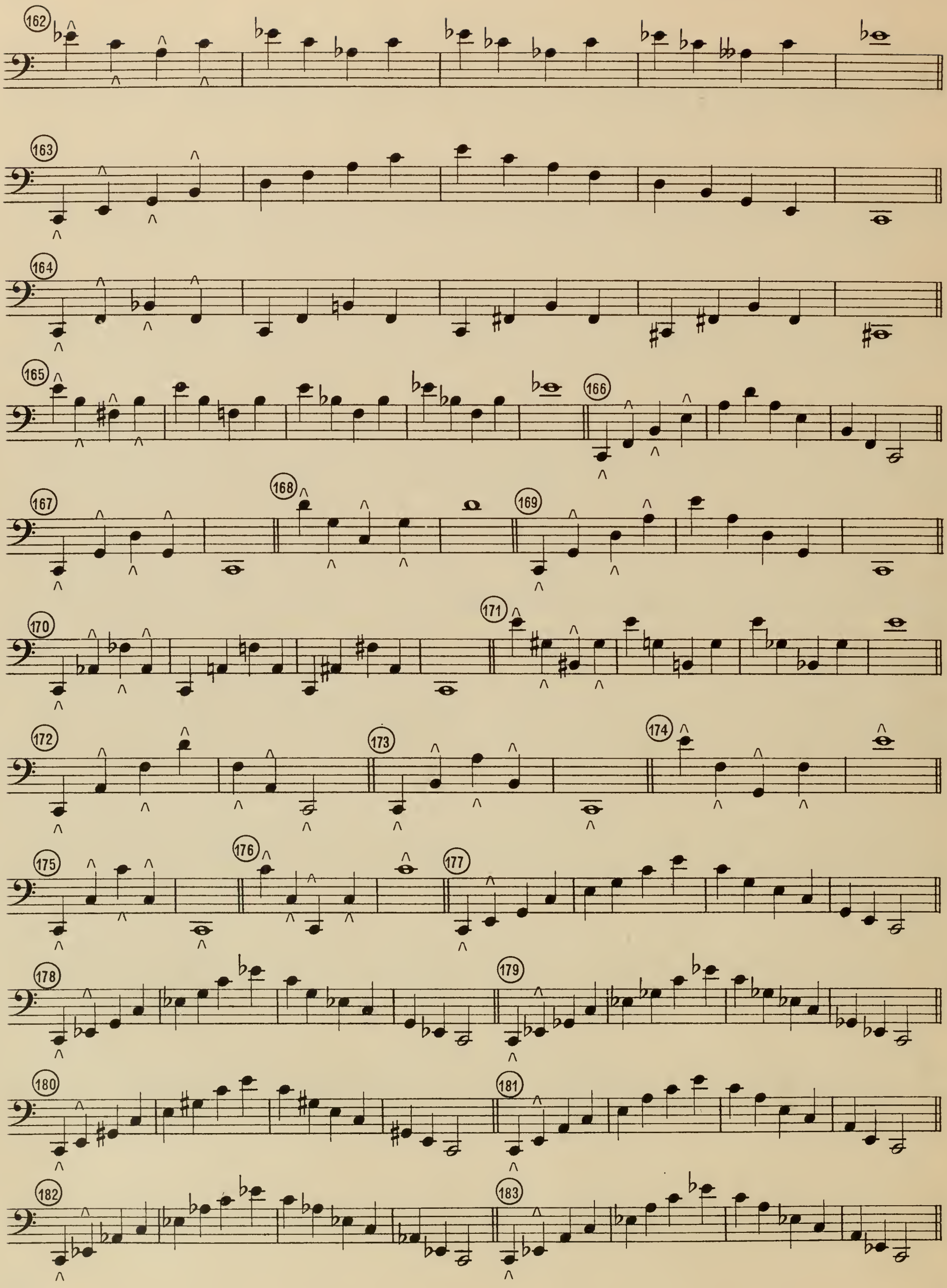
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